the Artistic school, and the Lake school in our own country—for all these- schools speak to symphonies in the human son]. But there are harmonies in the works of God infinitely moro varied and full, and in still more exquisite adaptation to onr nature, than those of poetry. There are symbols employed in the works, as well as by the prophets of God, as when the ant teaches us industry, and the regular periods of the sun and other celestial bodies show us the propriety of method ; or when the fertility of the ground reminds us that we should bring forth fruit unto God; and when the fading leaf tells as that we, too, shall soon wither and be blown away. What wonderful analogies and conjunctions and antagonisms, expected raid unexpected, does nature disclose in the revolving reasons, in alternating sunshine and shade, light and dai'kness, in the co-incidences of Divine providence, in prosperity and adversity., the hill and valley, the level plain and rugged steep, the storm and cairn we meet with in the journey of life I The double, triple, quadruple, and quintuple forms that abound in the works of God, furnish a greater diversity than the (Unifiers, trimeter:-, quadrameters, and pentameters of the poets. In providence, as in poetic art, we have the rapid and the slow—we have <pm.:l: dactyls and long-sounding spondees alternating with eadh other; we have comedy and tragedy, the laugh, of pleasure and tin.[1] wail of sorrow. Though we do not regard human poetry as merely an imitative art, for it is also a creative art, and creates harmonies of its own, yet it is fulfilling one of its noblest func-tions when it is observing and copying the harmonies of nature. But the copies ever fall beneath the original; and there are harmonies in the works of God which are beyond the pain tor's pencil and the poet's pen, fulling upon the soul with a more

melodious rhythm and a sweeter cadence than (lie most ex-
quisite music.

And here we have to express our regret, that philosophers
have not been able to agree upon a theory of the foundation of
the love of the beautiful. Had we been in possession of such an
established doctrine, we might have pointed out many congrui-
ties between the harmonies of external nature and the internal
principle which leads us to delight in the lovely and sublime.
But we are unwilling to enter upon disputed metaphysical topics;
and we must be content with marking, in a general way, the